AN ASPECT OF
INDIAN AESTHETICS

HIS HIGHNESS
SRI JAYA CHAMARAJA WADIYAR BAHADUR
Rajapramukh of Mysore

UNIVERSITY OF MADRAS

भारतीय विद्या भवन
दिल्ली केन्द्र
~~69~~
489

Price Rs. 2/-

~~Acc~~ 693

489

AN ASPECT OF INDIAN AESTHETICS

भारतीय विद्या भवन पुस्तकालय
विषय ~~693~~
संख्या 489
दिल्ली केन्द्र

Sri Sankaracharya Sanskrit
356

Bharatiya Vidya Bhawan's Sri Sankaracharya Sans. Mahavidyalaya

AN ASPECT OF INDIAN AESTHETICS

[*Sir George Stanley Endowment Lectures*]

1955–56

Delivered in February, 1956

BY

HIS HIGHNESS

SRI JAYA CHAMARAJA WADIYAR BAHADUR, G.C.B., G.C.S.I.,

Rajapramukh of Mysore

Bharatiya Vidya Bhawan's Sri Sankarac
anskrit
Mahavidyalaya
356

UNIVERSITY OF MADRAS
1956

G. S. PRESS, MADRAS

INTRODUCTORY

I am thankful to the Vice-Chancellor and the Syndicate of the University of Madras for their invitation to me to deliver the Sir George Stanley Endowment Lectures this year. These lectures were founded by Sri K. Ramunni Menon. Himself a scientist of note, he has thought of selecting, for the basis of these lectures, a subject drawn from the realm of culture. This is indeed appropriate in a University which cultivates science and the humanities with equal zeal. Sir A. L. Mudaliar, who combines in himself the talents of scientist, administrator and educationist, and has achieved world-wide reputation in these fields, stands as the very symbol that represents the spirit of the University and its ideals. My happiness in accepting this invitation has been all the greater because these lectures are being delivered under the distinguished Chairmanship of Shri Sri Prakasa, Chancellor of the University, under whose guidance and fostering care this University is certain to grow from strength to strength and take its rightful place as one of the foremost citadels of culture in this ancient land.

In consonance with the terms of the endowment, I have selected a subject relating to Aesthetics, and in these lectures I propose to discuss an aspect of Indian Aesthetics in which I am deeply interested.

The subject is a great one. I have approached it in a spirit of humility. I may quote in this connection the following verse from Hemacandra :

ಪ್ರಮಾಣಸಿದ್ಧಾನ್ತವಿರುದ್ಧಂ ಅತ್ರ
ಯತ್ಕಿಂಚಿದುಕ್ತಂ ಮತಿಮಾಂದ್ಯದೋಷಾತ್ |
ಮಾತ್ಸರ್ಯಂ ಉತ್ಸಾರ್ಯ ತದಾರ್ಯಚಿತ್ತಾಃ
ಪ್ರಸಾದಂ ಆಧಾಯ ವಿಶೋಧಯನ್ತು ||

Pramāṇasiddhāntaviruddham atra
Yatkiñciduktam matimāndyadoṣāt |
Mātsaryyam utsāryya tadāryyacittāḥ
Prasādam ādhāya viśodhayantu ||

("Whatever is said here contrary to the conclusions of a true Siddhānta due to inadequate comprehension, let generous critics clarify graciously, setting prejudice aside".)

LECTURE I

AN INDIAN VIEW OF AESTHETICS

A

Anything that can be termed an appreciation or study of the beautiful, be it natural or man-made, can be called aesthetic. An aesthetic approach is at the root of all being; the quest for beauty is inherent in every individual though it may often be undeveloped or obfuscated. This talent for the appreciation of the beautiful can be latent and remain unexpressed; it may be rendered inexpressible through lack of equipment, through faulty or incomplete knowledge of literature, poetry and of poetics; it may express itself as the creation of a fine piece of literary work of prose or poetry without the writer being aware of the masterpiece he has created out of his own intuition; or it may express itself in manifestations such as creations of sculptural or architectural beauties, fine paintings, or great music. For the appreciation of the beautiful two things are needed: a work of art, the product of nature's creative genius or man's ingenuity, and the ability to appreciate it. These two factors, the ability to create a work of beauty and the ability to appreciate anything beautiful, constitute roughly the business of aesthetics.

Perhaps of all the many subjects of Philosophy, Aesthetics is one of the most disputed and hotly discussed. Different methods of approach are possible because the subject matter treated is so vague and so vast — as vast as creation itself. Clive Bell has stated the case thus in his most widely discussed book '*Art*': "It is improbable that more nonsense has been written about aesthetics than about anything else; the literature of the subject is not large enough for that. It is certain, however, that about no subject with which I am acquainted has so little been said that is at all to the purpose." The reason for this is to be found in the fact that those who would talk sense about aesthetics must have sane "artistic sensibility and a turn for clear thinking", without which aesthetics would remain "so enticing and so unprofitable".[1]

To continue in the words of Clive Bell, "Without sensibility a man can have no aesthetic experience, and, obviously, theories not based on broad and deep aesthetic experience are worthless. Only those for whom art is a constant source of passionate emotion can possess the data from which profitable theories may be deduced; but to deduce profitable theories even from accurate data involves a certain amount of brain-work, and unfortunately, robust intellects and delicate sensibilities are not inseparable. As often as not, the hardest thinkers have had no aesthetic experience whatever.....

"On the other hand, people who respond immediately and surely to works of art, though, in my judgment, more enviable than men of massive intellect but slight sensibility, are often quite as incapable of talking sense about aesthetics. Their heads are not always very clear. They possess the data on which any system must be based; but, generally, they want the power that draws correct inferences from true data. Having received aesthetic emotions from works of art, they are in a position to seek out the quality common to all that have moved them, but, in fact, they do nothing of the sort. I do not blame them. Why should they bother to examine their feelings when they are not very good at thinking? Why should they hunt for a common quality in all objects that move them in a particular way when they can linger over the many delicious and peculiar charms of each as it comes? So, if they write criticism and call it

---

1. *A.B.C. of Aesthetics,* by Leo Stein.

aesthetics, if they imagine that they are talking about particular works of art or even about the technique of painting, if loving particular works, they find tedious the consideration of art in general, perhaps they have chosen the better part. If they are not curious about the nature of their emotion, nor about the quality common to all objects that provoke it, they have my sympathy, and, as what they say is often charming and suggestive, my admiration too. Only let no one suppose that what they write and talk is aesthetic; it is criticism, or just 'shop' ".

Having said something about the difficulty of defining Aesthetics with any degree of exactitude let us see why it is that it has continued to fascinate the human mind of all ages and of all generations. There is some quality in Aesthetics which makes the expression of the beautiful something of an experience that is intuitive, personal and subjective, and which soon brings us into the domain of the metaphysical by asking and trying to answer the question, 'what is the beautiful'? Is it the physical or the spiritual or the seen or the felt that is the *ne plus ultra* of an aesthetic experience?

There is the western approach which is chiefly pragmatical, that art concerns itself mainly with the investigation of what is beautiful when we talk or assert ourselves about it. As Osborne put it, "Aesthetics is that branch of philosophy whose function is to investigate what is meant to be asserted when we write or talk correctly about beauty. It is concerned logically to elucidate the notion of beauty as the distinguishing feature of works of art and to propound the valid principles which underlie all aesthetic judgments. It is, or should be, a branch of critical philosophy and not a 'normative' study; its object is to increase understanding within its sphere and not to lay down rules for practice".[2]

---

2. *Aesthetics and Criticism* by F. Osborne, p. 24.

Another definition is : "Aesthetic theory is a branch of philosophy, and exists for the sake of knowledge and not as a guide to practice".[3]

With the exception of Aristotle, most western thinkers, philosophers, poets and artists, in reviewing theories of beauty and art, emphasise the spiritual aspect of art. Therefore most concepts of Beauty are related to concepts of spirituality. In the western approach to Beauty, utility though concomitant with it, does not become beauty. Next to rhythm is beauty, because of the harmony and proportion necessary for the emergence of rhythm as the beautiful. So also is beauty, especially natural beauty, enhanced by its adaptation and adjustment in its original environment. A tree beautiful by itself is rendered more beautiful if it is blended into its environment of hill and dale. The quest for beauty is due to the search by the spirit for Absolute Beauty, the circumstances which lend charm and fascination. Therefore all the great nations of the earth approached art as the emphasis of the spirit and the concept of spirituality. Greek art stressed the elements of rhythm, proportion, symmetry and grace; it also emphasised the unity of truth, beauty and goodness, arguing thus for a sane and balanced mind in a healthy and beautiful body. Thus to a great extent were Greek Gods humanised. In Hebrew Art the emphasis was on the ethical aspect while the Egyptians delighted in quantity and vastness and believed in an austere severity of outline as witness some of their monuments like the Pyramids and the Sphinx.

There were many ways in which the relationship of the notion of the Beautiful with other spiritual concepts were expressed in the West. Here are some of these notions in the words of their expositors. Beauty and goodness were supposed to be one and the same. Socrates exclaimed that

---

3. *The History of Aesthetic* by Bernard Bosanquet.

"whatever is beautiful is for the same reason good". In more recent times Emerson has said that "Truth, goodness and beauty are but different faces of the same All". The relationship between Beauty and Absolute Beauty is brought out by Plato who shows that our love of beautiful things on earth is due to the search by our soul for the absolute realized and enjoyed by us in the anterior and prior state of being. All visible things are types in which are memorised the beauty of eternal archetypes. In his Phaedrus Plato depicts Absolute Beauty as that which is recognized as supersensory and spiritual and that it is perceived by the mind thrown into ecstasy in its presence. The Symposium of Plato equates Unity and Beauty, for "Beauty in every form is one and the same". And "at length the vision will be revealed to him by a single science, which is the science of beauty everywhere". Coleridge puts it thus: "the secret of beauty is in unity and harmony. It results from a pre-established harmony between nature and man". Thus beauty and unity as beauty and goodness were considered to be one and the same by western thinkers. Aristotle pointed out that the emotion of beauty was a disinterested emotion while the spiritual aspects were stressed by Plotinus and other neo-Platonists. According to Plotinus "the mind could never perceive the beautiful had it not become beautiful itself. Everyone must partake of the divine nature before he can discern the divinely beautiful". To Hegel "Poetry is the most universal and spiritual of all arts". Physical beauty is attractive because, said Comte, "it is a mirror of the spiritual which underlies it". In modern times Croce exclaimed that "Beauty is the expression of intuition," while "Art is independent of science and of the useful". Of similar strain is the equation of Beauty and God; of beauty and truth; of beauty and morality. Topffer said "God is beauty;" and ideas of beauty are attributes of the divine as "the Beautiful which is the Splendour of the true is the realm of God". Keats in his celebrated 'Ode to a Grecian Urn' pleads that the knowledge of truth, of beauty is all there is to be known. "Beauty is truth, truth beauty; this is all ye know on earth and all ye need to know". Carlyle emphatically states the case for the unity of beauty and truth thus: "The fine arts divorcing themselves from truth are quite certain to fall mad, if they do not die". And Ruskin holds that men become more ethical by having a disinterested love of beauty; thus he emphasises the moral aspect of art. Thus all great artists uphold truth, and harmonize art with it, since without truth it would fail.

What is the function of art? The chief function of art is its ennobling influence on the mind. Whenever and wherever one comes in contact with something beautiful, the mind and heart are filled with such noble qualities and emotions and this constitutes the mark of a real work of art. Art should be 'ramaṇīya' (beautiful) in order to inspire and ennoble. Then alone can it lay claim to greatness. Bacon declares that in art we have shows of things submitted to the desire of the mind which always accepts only the highest. Burne-Jones holds the view that it is the message, the burden of the picture or a poem, that makes it real; the mind thus gets ennobled by such universal messages. Dryden claims that "Poetry instructs as its delights".

It is in the nature of Art to express a spiritual element even in pain; even in scenes of tragedy Art manifests a purity and blessedness of the soul in unfavourable surroundings, for instance in the scene of the crucifixion. Art makes beauty a transcendental experience. As Schelling remarks, "Art conducts us from the vestibule of reality into the innermost shrine and reveals the transcendental to our vision." Art does not merely imitate reality; it interprets it, it generalizes and idealizes and transfigures reality. For the purpose of art is not mere decoration but the expression of something immanently beautiful and moving. There is also significance of art; in the symbols of aesthetic representation (a) the straight line symbolises eternity, while (b) the curve symbolises variety and (c) the circle indicates the finite. Sculpture, Architecture and Painting deal with space, while Music and Poetry deal with time. Thus the contents of Art are also metaphysical in scope and extent.

The real aim of Art is to be the hand-maid of religion. The ultimate purpose of sculpture and painting is to make real to the eye the forms of Gods, to indicate the many and infinitesimal varieties. Religious sculpture in Greece attains its culmination in Phidias. "It is the mark of great art that its appeal is universal and eternal. Significant form stands with the power to provoke aesthetic emotion in anyone capable of feeling it. The ideas of men go buzz and die like gnats; men change their institutions and their customs as they change their coats; the intellectual triumphs of one age are the follies of another; only great art remains stable and unobscure. Great art remains stable and unobscure because the feelings that it awakens are independent of time and place, because its kingdom is not of this world. To those who have and hold a sense of the significance of form, what does it matter whether the forms that move them were created in Paris the day before yesterday or in Babylon fifty centuries ago? The forms of art are inexhaustible; but all lead by the same road of aesthetic emotion to the same world of aesthetic ecstasy." (*Art*: by Clive Bell: pp. 36-37).

B

In order to clarify the position of Aesthetics in Indian thought, a preliminary survey of the Western approach to Aesthetics has just been made. A study of Indian Aesthetics reveals that here, more than in the West, the stress is on the close resemblance between the joy of art and the joy of spiritual experience. The end of aesthetic experience is to create joy and pleasure. This joy is variously described as Ānanda, Rasa, Brahma. It must not be forgotten that the *ne-plus-ultra* of Indian aesthetics is merged with all-highest truth, *Brahma Satyam.* The ultimate end of aesthetics is to help the aesthete to attain mokṣa (release from limitations or bondage). According to the Taittirīya Upaniṣad Ānanda is defined as coterminous with Brahman, the all-highest principle—'*Anando Brahmeti Vyajānāt.*' Any aesthetic experience through the pleasure it gives is only temporary, it is *Kṣaṇika.* But it is only by attaining to the highest spiritual experience that the real purpose of aesthetic experience is fully realized. It is then only that there can be joy in the beautiful—'*Raso vai saḥ*'. Ānanda has two forms. It can be interpreted according to the Vedānta or according to the Sāṁkhya doctrine.

According to the Vedānta interpretation, Ānanda is equated with Brahman. Ānanda is bliss; Brahman represents the inner universal harmony. "Brahman is termed *Ānanda* because of the restful bliss that results from realizing that harmony. Brahman is so termed for instance in the Taittirīya Upaniṣad-iii. The appropriateness of the term *Ānanda* consists just in this suggestion that the harmony of the universe must be realized in one's own experience and not merely intellectually apprehended; for there can be no such thing as mediated *Ānanda.* This word contains the clue to the whole aesthetic theory of the Vedānta. Common experience takes for granted that variety is the ultimate truth. According to the Vedānta, the final truth lies in the unification of this variety through a proper synthesis. But this unification is what takes place in perfect knowledge. Commonly we are occupied with appearances which give only a fragmentary view of reality. They alone concern us in our every day life. But he who attains perfect knowledge—the *Jīvanmukta*—transcends this fragmentary view. He may continue to perceive variety; but it ceases to have any ultimate significance for him. He merges in the unity which he realizes, all separate existence, including his own, and enjoys *Ānanda*—the peace that passeth understanding. This higher viewpoint is not possible for us while we are yet on the empirical plane. We are absorbed in the narrow distinction between the self and the not-self. But sometimes, though rarely, there is a break in this routine and then in the sudden transition from one empirical state to another, we transcend our narrow selves. Our connection with the work-a-day world seems to snap. We do not indeed realize then, like the knower, the unity of all that is, but we yet resemble him in one respect, in that we lose sight of ourselves and feel delight, however shortlived it may be". The Vedanta says everything is beautiful and nothing mars the inward universal harmony. This is the basis of the doctrine of the Ātman; the saint indeed being the greatest artist. The Sāṁkhya view is pessimistic, being that nature is not wholly beautiful and pleasant, but is a mixture of *sukha, duḥkha* and *moha.* Nature does not please all at all times. Therefore for pure bliss we must look elsewhere than in the real world.

True beauty according to the Vedānta is not what we see or experience outside. True beauty consists of that inner harmony underlying all diversities of beauty. This true beauty is the ultimate reality and it is revealed only to the man who knows. Even the secondary aspect of beauty, viz., its outward aspect which can be seen and felt, can create bliss, *Ānanda,* at sight. But true beauty is seen only by the 'inward eye' because no words can describe it nor can it be objectively known; it can only be realized. The Vedānta described *Ānanda* as the intrinsic nature of the self (atman). Ānanda is none other than joy or bliss. But the intrinsic nature of the self is hidden by the veil of *māyā* (nescience). If we tear it off we experience real bliss, joy (Ānanda). Life is characterised by strife, by conflict between pleasure and pain. Why?—because of the ignorance of the real nature of the self. Avidyā-Kāma-Karma is the characteristic of life. In active participation in life there are always present strife and desire. When these are temporarily absent, then do we feel some joy. Yet, this feeling of joy is but deceptive because it is only temporary, for we have not yet probed the mystery of *avidyā*. The mind is always so inclined to be self-centered, that unless it transcends itself into something at least temporarily detached, no joy is possible. The aesthetic attitude is marked by the elimination of desire and action while nescience still exists latently. In the saintly person, who represents the highest form the aesthetic attitude can lead to, even nescience ceases to exist. It is through their unselfishness that both these attitudes, that of the aesthetic and the saint, resemble one another.

Therefore it will be seen that in Indian Aesthetics the realization of joy and bliss (Ānanda) is the means for the attainment of a higher and eternal joy. This Brahmānanda as it is called makes it possible for the person to become a jīvanmukta (a liberated soul). Yet as a first step towards the realization of Ānanda, the aesthetic attitude has a very useful role to play. Unlike the western attitude which, while realizing the spiritual aspect, stops short there, the Indian attitude makes the gift of appreciation the spring board for further spiritual conquest and advancement. The ability to appreciate the beautiful comes through the temporary cessation of strife and desire. It is the attempt to go beyond this temporary pleasant experience and realize the permanent ever-present beauty and harmony of the universe by the forceful snapping of the bonds of nescience that constitutes the really highest and truest aesthetic experience. It is this experience which becomes the basis of the saintly life, the full life, the life of a liberated being (jīvanmukta). Towards the full development of such an ideal alone does Indian aesthetics strive.

The Sāṁkhya theory of art is slightly different from the Vedānta. Prakṛti and Puruṣa are two separate elements. Their inter-action produces, through the mediation of *buddhi,* bhoga and apavarga, that is the experience of pleasure and pain, and the attainment of spiritual poise by correct knowledge. Bhoga is produced by the interaction of guṇas leading to sukha, duḥkha, and moha. Sāṁkhya merely evaluates things as means of pleasure or pain. The pleasure of one may be the pain of another and vice versa. This must be so until Puruṣa dissociates himself from buddhi, when a mental state of no pain—no pleasure comes about. This is possible only for a person who has developed his sattva to the highest point. Thus the really wise should try to rise above pain and pleasure because of Prakṛti and Puruṣa being separate. Such a man is a jīvanmukta. That man is in Vijnānabhikṣhu's words "serene like a mountain".[4]

It is not possible for the ordinary man to become so perfect or attain that detachment. Here it is the function of high Art to help to restore that balance by leading us into a world of greatness in exchange for our own one of sordidness.

ನಿಯತಿಕೃತನಿಯಮರಹಿತಾಂ
ಹ್ಲಾದೈಕಮಯೀಮನನ್ಯಪರತಂತ್ರಾಮ್ ।
ನವರಸರುಚಿರಾಂ ನಿರ್ಮಿತಿಮಾದಧತೀ
ಭಾರತೀ ಕವೇರ್ಜಯತಿ ||

"Niyatikṛta niyamarahitām
Hlādaikamayīmananya paratantrām |
Navarasaruchirām Nirmitimādadhatī
Bhāratī Kaverjayati" ||

(Stanza one—Kāvya prakāśa—Mammata)

"Splendid is the poet's speech, comprehending a creation which is without the restraints of nature's laws, full of pleasure alone, independent of other helps, rejoicing in a nine-fold Rasa".

---

[4] Sāṁkya Kārika, VII-16.

C

Daṇḍin, the celebrated author of the Kāvyā-darśa makes this dictum:

ಭಾವಃ ಕವೇರಭಿಪ್ರಾಯಃ ಕಾವ್ಯೇಷ್ವಾಸಿದ್ಧಿ ಸಂಸ್ಥಿತಃ ||
ಪರಸ್ಪರೋಪಕಾರಿತ್ವಂ ಸರ್ವೇಷಾಂ ವಸ್ತು ಪರ್ವಣಾಮ್ |
ವಿಶೇಷಣಾನಾಂ ವ್ಯರ್ಥಾನಾಮಕ್ರಿಯಾ ಸ್ಥಾನವರ್ಣನಾ ||
ವ್ಯಕ್ತಿರುಕ್ತಿಕ್ರಮಬಲಾದ್ಗಂಭೀರಸ್ಯಾಪಿ ವಸ್ತುನಃ
ಭಾವಾಯತ್ತಮಿದಂ ಸರ್ವಮಿತಿ ತದ್ಭಾವಿಕಂ ವಿದುಃ ||

"Bhāvaḥ Kaverabhiprāyaḥ Kāvyeṣvasiddhi
    Saṁsthitaḥ ||
Parasparopakāritvam sarveṣām vastu parvaṇām ||
Viseṣaṇānām Vyarthānāmakriyā sthana varṇanā ||
Vyaktiruktikramabalādgambhīrasyāpi Vastunaḥ |
Bhāvāyattamidam sarvamiti tadbhāvikam Viduḥ ||
(ii—363—5)

'Bhava is the idea of the poet which pervades the poem. The interdependence of sections, subject matter, non-employment of useless epithets, use of apposite descriptions; the unfoldment of a majestic theme in proper style—all this is due to *bhāva* and therefore known as *Bhāvika*'.

We see here the emphasis laid on the role of intuition in poetic composition. By saying that sustained intuition (ಭಾವಿಕಂ ತಮಿತಿ ಪ್ರಾಹುಃ) is the basis for the successful execution of a poetic composition, Daṇḍin is declaring one of the cardinal truths now taken for granted in the construction of a work of art.

Intuition occupies so unique a place in Indian thought that a few words about it here may not be out of place. When Patanjali the author of the Yoga Sūtras made his great assertion 'Prātibhādvā sarvam' (III 33) he was in fact saying that to the 'Pratibhāśālin,' the man who had developed his intellect through the help of intuition, nothing was impossible. This may seem at first sight to be a very tall claim to make but on a little reflection it will be seen that it is no more than within the plausible. For there are many things which though ordinarily out of reach can be easily accessible through special discipline, psychic, physical and mental. It is in order to develop this special faculty that much emphasis is laid and so much trouble taken. By specially developing this attitude of Pratibhā the mind is trained to take a more detached view enabling the person to enjoy the ānanda created by a work of art. Ultimately, as has been pointed out before, ānanda can only come if such a detached frame of mind is in existence. When such a state exists it is possible for Pratibhā to be most fully developed. Then Pratibhā will broaden out into a world vision, taking in and understanding the inward harmony that lies at the basis of all that is beautiful; and it can lead one to a state of fully experiencing ānanda and of realizing the condition:

ಆನಂದೋ ಬ್ರಹ್ಮೇತಿ ವ್ಯಜಾನಾತ್
'Ānandō brahmēti vyajānāt'

Therefore to the poet or the appreciator of the poet it is necessary to develop that appreciation that comes through intuition. In that context therefore we may seek to explain why it is that Daṇḍin lays so much emphasis on the need for a poetic composition being of sustained intuition. If intuition at any level fails, or does not satisfy, then the whole composition is in danger of crashing to the ground. In fact everything that comprises that poetic composition is based upon intuition (sustained intuition)—'ಭಾವಿಕಂ ತಮಿತಿ ಪ್ರಾಹುಃ'.

The fact that Indians organized everything in life according to a śāstra explains the special care they took in regulating matter relating to poetry. Everything was carefully and properly regulated. Nothing was left to chance, and the art of making a poet was not left to chance. Elaborate rules and regulations, disciplines and trainings went to constitute the makings of a poet. A poet must be a born genius having vast learning free from faults; he must have a mind intent on application. 'Naisargikī ca pratibhā' (an inborn genius)—this indeed is the great qualification. It behoves those who would study and benefit by poetry to pursue this intuition to its logical end so that it gives us the fruits we most seek to get from it—the realization of Ānanda. If that does not take place or happen in a large measure, the usefulness of the poetic art will be lost, lost to the appreciator and the author. As stated earlier the sole purpose of poetic art is to create, even if it is temporary, a feeling of joy and bliss. This joy and bliss come only when there is a temporary cessation of the strife and desire that characterise ordinary mortal life. If and when as a result of this temporary joy we could delve deeper and reach our innermost self and realize that inner harmony and beauty untouched by the world of desire and strife, we have really achieved a saintly attitude which enables everything to be looked at as part of the innermost being, the ātman, and hence beautiful, blissful and joyous.

It is to develop such an attitude of mind that the poet must strive hard. By cultivating speech and its proper use, patiently, diligently, thoroughly and relentlessly, he can make success possible.

Daṇḍin puts it thus:

ನೈಸರ್ಗಿಕೀ ಚ ಪ್ರತಿಭಾ ಶ್ರುತಂ ಚ ಬಹು ನಿರ್ಮಲಂ !
ಅಮಂದಶ್ಚಾಭಿಯೋಗೋಽಸ್ಯಾಃ ಕಾರಣಂ ಕಾವ್ಯಸಂಪದಃ ||
    ನ ವಿದ್ಯತೇ ಯದ್ಯಪಿ ಪೂರ್ವವಾಸನಾ–
        ಗುಣಾನುಬಂಧಿ ಪ್ರತಿಭಾನಮದ್ಭುತಮ್ |
    ಶ್ರುತೇನ ಯತ್ನೇನ ಚ ವಾಗುಪಾಸಿತಾ
        ಧ್ರುವಂ ಕರೋತ್ಯೇವ ಕಮಪ್ಯನುಗ್ರಹಮ್ ||
ತದಸ್ತತಂದ್ರೈರನಿಶಂ ಸರಸ್ವತೀ
ಶ್ರಮಾದುಪಾಸ್ಯಾ ಖಲು ಕೀರ್ತಿಮೀಪ್ಸುಭಿಃ |

ಕೃಶೇ ಕವಿತ್ವೇಽಪಿ ಜನಾಃ ಕೃತಶ್ರಮಾಃ
ವಿದಗ್ಧಗೋಷ್ಠೀಷು ವಿಹರ್ತುಮೀಶತೇ ||

[ಕಾವ್ಯಾದರ್ಶ I—103-5]

"Naisargikī ca pratibhā śrutam ca bahu nirmalam |
Amandascābhiyogo S syāḥ kāraṇam kāvya sampadaḥ ||
Na Vidyate Yadyapi pūrvavāsanā
Guṇānubandhi Pratibhānamadbhutam |
Śrutena Yatnena ca vāgupāsitā
Dhruvam Karotyeva Kamapyanugrahām ||
Tadastatandrairaniśam sarasvatī
Śramādupāsya khalu kīrtimīpsubhiḥ |
Kṛśe kavitve S pi janāḥ kṛtaśramāḥ
Vidagdha goṣṭhīṣu vihartumīśate ||

(Kāvyādarśa I—103-5)

So inborn genius, extensive reading free from error, and relatively constant practice are the three necessary ingredients for poetic success. To achieve this Daṇḍin advocates the worship of Sarasvatī, the Goddess of Vāk (speech) and Vidyā (learning), and incessant practice. Polish and more polish is necessary and in this there can be no rest—not by day or night. It is an everlasting will to polish and polish in order that nothing may be left to chance. The faithful follower of this attains the grace of the goddess of learning which gives a position of honour in fields of learning and study.

The ultimate purpose is to lift a person from out of the realm of the ordinary (Sāmānya) into the realm of the extra-ordinary (asādhāraṇa). For, the purpose of really great art is to ennoble, to uplift a person. It ennobles him by making him identify himself with something greater, something immaculate. It brings him in contact with something nobler than the avidyā-Kāma-Karma which enshrouds ordinary life. The soul encased in ignorance cannot realize its full glory. The veil of ignorance once lifted or pierced through, the soul of a person is ennobled and becomes able to radiate pure bliss—ānanda. As the result of the contact with Ānanda, the beautiful creates an atmosphere that enables the realization of the supreme Ānanda. It creates a vision of a world guided and strung together by an inner harmony which creates a beauty, an iridescence difficult to imagine and grasp until this ennobling experience takes us to it, Ānandam Brahma, as the supreme moment. Thus the whole object of intuition, sustained intuition, practice, and discipline is to achieve that supreme realization.

ಆನಂದೋ ಬ್ರಹ್ಮೇತಿ ವ್ಯಜಾನಾತ್ |
ಆನಂದಾದ್ಧ್ಯೇವ ಖಲ್ವಿಮಾನಿ ಭೂತಾನಿ ಜಾಯನ್ತೇ |
ಆನಂದೇನ ಜಾತಾನಿ ಜೀವನ್ತಿ |
ಆನಂದಂ ಪ್ರಯನ್ತ್ಯಭಿಸಂವಿಶನ್ತಿ ||

Ānando Brahmeti Vyajānāt |
Ānandāddhyeva Khalvimani bhūtani jāyante |
Ānandena jātāni jīvanti |
Ānandam prayantyabhisaṁviśanti ||

LECTURE II

AN INDIAN VIEW OF AESTHETICS

A

A study of Indian Aesthetics reveals the fact that more than Westerners, Indians stress the close resemblance between the joys of spiritual and of aesthetic experience. The subject matter of Alaṁkāra Śāstra is patterned closely after the subject matter of Brahma Vidyā. Indian artistic studies institute a quest after the "Soul of the Arts". Take for example the statement—'Rītirātmā Kāvyasya' (Vāmana). One of the ingredients which heightens the grandeur of a poetic work is called rīti. Rīti may be briefly defined thus: In the world of the poetic word, the lightness (Lālitya) of the words produced by their intermingling with one another, by conjunctions (samāsa), by the alternation of long and short (dīrgha and alpa)—the commingling of these diverse elements is called rīti (style). It is this which is called the ātmā of a work of poetics. In other words a composition not having this commingling of words and ideas is not a poetic work. The soul of poetic composition is dhvani (suggestion): 'Kāvyasyātmā dhvaniḥ' (Ānanda vardhana). Word (sabda), meaning (artha) excellence (guṇa), defect (doṣa), decoration or embellishment (alañkāra), rīti (style)—all these increase the beauty of a poetic composition. That which shines with implied poetic beauty is the heart of the poetic composition. Consider this: 'Vākyam rasātmakam Kāvyam' (Viśvanatha). Here the soul of the poetic composition is held to be Rasa. Again as the conveyor of beautiful meaning the word is the heart (soul) of the poetic composition—'Ramaṇīyārtha pratipadakaśśabdaḥ kāvyam' (Jagannātha).

Similarly the Indian Vedānta constitutes an enquiry into the nature of the supreme soul. The Brahma sūtras of Bādarāyaṇa open with these famous words "Atha to Brahmajijnāsā". (And now for a discussion of Brahman). In the Upaniṣads we see that the search is for Ātma vidyā, the secret of the Ātma. This brief comparison gives us a clue as to the similarities of language and the mode of approach between Indian Aesthetics and the Vedānta.

From the Indian point of view the purpose of Art is to teach delightfully and even to lead one to supreme bliss. Therefore the aim of Aesthetics is considered to be the same as the aim of the Veda. The Veda speaks like the Prabhu (the ruler). The Purāṇa speaks like the Mitra (the friend). In the Kāvya there is the appeal of the Kāntā (the beloved). The message of the Veda is called "Prabhu Saṁmita" because it is the command of a master to be followed in unquestioning fashion, to be literally carried out without altering a word or syllable. The "Mitra Saṁmita" is that of the Purāṇas, acting like the friend who cannot bind by a strict injunction but does so by examples (here given in the way of stories) appealing to the heart and mind. In a poetic work this comparison (Kāntā Saṁmita) is to the soft implorations of the beloved, who by her mastery of the arts of love enmeshes her lover; so the poetic work by its beauty ensnares the listener. It is of interest to note here the distinction between the master and friend, and between the friend and the beloved. Mammata commenting on the usefulness of poetic work gives this dictum that the message of polished composition is like the cajoling of the beloved. "Kāntāsaṁmitatayopadeśayuje".

The ease with which even the uninitiated in the vedas can achieve the four puruṣārthas (the four pedestals that constitute the basis of life) dharma—(duty) artha (material good), kāma (desire), and mokṣa (liberation) by a knowledge and appreciation of poetry is aptly and truly brought out by Viśvanātha in his Sāhityadarpaṇa:

ಚತುರ್ವರ್ಗಫಲಪ್ರಾಪ್ತಿಃ ಸುಖಾದಲ್ಪಧಿಯಾಮಪಿ ।
ಕಾವ್ಯಾದೇವ ಯತಸ್ತೇನ ತತ್ಸ್ವರೂಪಂ ನಿರೂಪ್ಯತೇ ॥

"Chaturvārgaphalapraptiḥ Sukhādalpadhiyāmapi,
Kāvyādeva yatastena tatsvarūpam nirūpyate".

For the study of poetry gives ability to attain the four puruṣārthas with ease; it enables a person to achieve facility in the subject matter of the arts and this grants fame and joy, delight and pleasure (ānanda) to the person concerned.

ಧರ್ಮಾರ್ಥಕಾಮಮೋಕ್ಷೇಷು ವೈಚಕ್ಷಣ್ಯಂ ಕಲಾಸು ಚ ।
ಕರೋತಿ ಕೀರ್ತಿಂ ಪ್ರೀತಿಂ ಚ ಸಾಧುಕಾವ್ಯನಿಷೇವಣಮ್ ॥

"Dharmārtha Kāma Mokṣeṣu vaichakṣaṇyam kalāsu cha
karoti Kīrtim Prītim cha sādhu kāvya niṣevaṇam".

He who knows grammatically the uses of a word, having discovered its full meaning, is capable of realizing all his desires in the heavens. This is the meaning of the sentence;

"ಏಕಃ ಶಬ್ದಃ ಸುಪ್ರಯುಕ್ತಃ ಸಮ್ಯಗ್ ಜ್ಞಾತಃ ಸ್ವರ್ಗೇ ಲೋಕೇ
ಕಾಮಧುಗ್ಭವತಿ ।"

"Ekaḥ sabdaḥ suprayuktaḥ samyag jnātaḥ svarge loke
kāmadhugbhavati" (Patanjali-Mahābhāṣya).

B

The aim of Indian Aesthetics has ever been to purify man by its richness and put him into a state of delight. The variety and richness of aesthetic experience is so vast that it is a veritable store house to strengthen the spirit of man, to cure him of any maladies to which he may be subject, and to give him a new meaning, to reaffirm his faith in himself and to enable him to look forward hopefully. For Art 'Śivetarakṣataye' (Kāvyaprakāśa) destroys the inauspicious 'Sadyaḥ para nirvritaye' (Kāvyaprakāśa) immediately creates unalloyed joy. Kālidāsa enumerated four important aims of art (a) that art is intended chiefly to cause delight to the Gods. The Rṣis have declared the drama to be a means by which the gods are offered delight through pleasure afforded to the eyes and the imagination.

ದೇವಾನಾಮಿದಮಾಮನಂತಿ ಮುನಯಃ ಕಾಂತಂ ಕ್ರತುಂ ಚಾಕ್ಷುಷಮ್.

"Devānāmidamāmananti munayaḥ kāntam kratum çākṣuṣam".

(b) Art deals also with the conduct of man, whose life is based chiefly upon the admixture of the three guṇas-sattva, rajas and tamas:

ತ್ರೈಗುಣ್ಯೋದ್ಭವಮತ್ರ ಲೋಕಚರಿತಮ್.

"Traiguṇyodbhavamatra lokacharitam".

It displays the joys and sorrows of life, which are engendered chiefly by the sattva, rajas and tamas guṇas. By displaying the interaction of these forces a great drama could be created. The implication is that just as God, by his divine līlā (sport), creates the Universe with the help of prakṛti (nature) which acts as His instrument of creation, the poet creates from his līlā (Imagination) the Universe (the poetic work) with the help of prakṛti (sabda, alaṁkāra). (c) Art brings home to the devotee many types of transcendental pleasures that exist because of its (Kavyasvarūpa) genius which is to display pleasures arising out of the employment of the nine rasas, 'ನಾನಾರಸಂ ದೃಶ್ಯತೇ' '*Nanārasaṁdṛsyate*'. (d) Art is the universal delighter, the giver of universal joy, of pleasure, happiness and all that is beautiful. It is because of this that it is called "ಏಕಂ ಸಮಾರಾಧನಮ್" "Ekam samārādhanam" by Kālidāsa. There is nought else which can delight all types of people, young and old, the joyful, the griefstricken, the sick and ailing as well as the hale and hearty as art does.

Many of the concepts of the Indian Alaṁkāra śāstra are taken from the Vedānta. Compare the concept of Ānanda. In the Taittirīya Upaniṣad—Ānanda Vallī, is the following declaration: "Ānando brahmeti vyajānāt Ānandādeva khalvimāni bhūtāni jāyante. Ānandena jātāni jīvanti. Ānandam prayantyabhisaṁviśanti". 'Ānanda truly is Brahman, so realize it. The whole world is born out of this Ānanda. Also from Ānanda it subsists and in the end merges in Ānanda itself'. Again consider this statement:

‘ ಆನಂದಂ ಬ್ರಹ್ಮಣೋ ವಿದ್ವಾನ್ ನ ಬಿಭೇತಿ ಕುತಶ್ಚನೇತಿ ’
"Ānandam brahmaṇo vidvan na bibheti kutaschaneti".

"The person who realizes for himself the joy of brahmānanda need never be frightened by anything in this world. Or compare it with this

ತಸ್ಮಾದ್ವಾ ಏತಸ್ಮಾದ್ ವಿಜ್ಞಾನಮಯಾತ್ ಅನ್ಯೋಽಂತರ ಆತ್ಮಾ ಆನಂದಮಯಃ|
ತಸ್ಯ ಪ್ರಿಯಮೇವ ಶಿರಃ ಮೋದೋ ದಕ್ಷಿಣಃ ಪಕ್ಷಃ
ಪ್ರಮೋದ ಉತ್ತರಃ ಪಕ್ಷಃ ಆನಂದ ಆತ್ಮಾ ಬ್ರಹ್ಮ ಪುಚ್ಛಂ ಪ್ರತಿಷ್ಠಾ |

"Tasmādvā etasmād vijñānamayāt anyontara
Ātmā ānandamayaḥ.
Tasya priyameva siraḥ. Modo dakṣinaḥ pakṣah.
Pramoda uttaraḥ Pakṣaḥ ānanda ātmā,
brahma puccham pratiṣṭhā".

'More subtle than the Vijñānamaya sheath is that of the ānandamaya. Its form is like that of the bird. The pleasures of the senses, the joy of meeting friends and the joy of regaining lost possessions have been described as the head, the left side and the right side of this bird; its ātmā (soul) is ānanda. That evertruthful conscious ānanda, the parabrahma itself, is its supporting tail'. These three concepts taken from the Taittirīya describing the form of Vedāntic ānanda closely tally with the ānanda mentioned in Indian aesthetics:

‘ರಸೋ ವೈ ಸಃ’ ರಸಂ ಹ್ಯೇವಾಯಂ ಲಬ್ಧ್ವಾನಂದೀ ಭವತಿ
"Raso vai saḥ.
Rasam hyevāyam labdhvānandī bhavati"

(Taittiriya—II—7).

"That (Ānanda Brahma) is rasa: it is deserving of absorption because it is capable of giving Ānanda". Merely practising Vedic injunctions may not reveal the Ātmā.

> 'ನಾಯಮಾತ್ಮಾ ಪ್ರವಚನೇನ ಲಭ್ಯಃ'
>
> "Nāyamātmā pravachanena labhyaḥ".
>
> (Kaṭhopaniṣad II—23).

An artistic creation should contain within it artistic excellences and be without blemish as is the Brahman. To lower poetic work from the highest standards is itself a blemish. To raise the standards to the very highest excellence is itself a great virtue; it is what is called true alaṁkāra and rīti.

> 'ದೋಷಾಃ ತಸ್ಯಾಪಕರ್ಷಕಾಃ
> ಉತ್ಕರ್ಷಹೇತವಃ ಪ್ರೋಕ್ತಾಃ ಗುಣಾಲಂಕಾರ ರೀತಯಃ'
>
> "Doshāḥ tasyāpakarṣakāḥ
> Utkarṣahetavaḥ proktāḥ gunālaṅkārarītayaḥ"
>
> (Sāhityadarpaṇa—Viśvanatha).

This is how the merits and demerits of poetic composition are enumerated. Compare this with the words which describe the deity as the ideal for every devotee to have before his mind:

"He who is the repository of all great qualities, faultless, realizable through mental concentration, worthy of being realized as the means by which one can achieve liberation, such a one is Nārāyaṇa, to Him and to the spiritual preceptor, the guru, are prostrations due".

> "ನಾರಾಯಣಂ ಗುಣೈಃ ಸರ್ವೈರುದೀರ್ಣಂ ದೋಷವರ್ಜಿತಮ್ |
> ಜ್ಞೇಯಂ ಗಮ್ಯಂ ಗುರೂಂಶ್ಚಾಪಿ ನತ್ವಾ ಸೂತ್ರಾರ್ಥ ಉಚ್ಯತೇ ||"
>
> "Nārāyaṇam gunaiḥ sarvaiḥ udīrṇam doṣa varjitam.
> Jñeyam gaṁyam guruṁschāpi Natvā sūtrartha
> uchyate".

We must remember that, as previously stated, the purpose of art is to elevate, to uplift. This, however short and temporary it may be, is but the means to induce in us some moment of ānanda, which will be an encouragement to discover more deeply what real ānanda (Vedāntic ānanda) is. Towards that end this (the upadeśa and appreciation of art) is a strong incentive.

The realization of Kavyānanda is supposed to be a preliminary stage to the realization of Brahmānanda. The relationship of Kavyānanda to Brahmānanda is like that of the bimba (image) to the pratibimba (reflection). The teacher who instructs a pupil in the mystery of a thing teaches him through what he knows. Therefore, of literature too, this holds good :

ಉಪಾಯಾಃ ಶಿಕ್ಷಮಾಣಾನಾಂ ಬಾಲಾನಾಮುಪಲಾಲನಾಃ |
ಅಸತ್ಯೇ ವರ್ತ್ಮನಿ ಸ್ಥಿತ್ವಾ ತತಸ್ಸತ್ಯಂ ಸಮೀಹತೇ ||

"Upāyāḥ Sikṣamānārtam Bālānām upalālanāḥ |
Asatye Vartmanisthitvā tataḥ satyam samīhate" ||

"In the case of boys who are about to learn something new it is necessary to teach them just by arousing their interest in familiar created things, which resemble the truth as near as possible". Since Kavyānanda is something more easily appreciated and realized than Brahmānanda, it is also something which people more readily like because it is more within the realm of the feasible. Through it we can advance to the realization of Brahman, and thus proceed from the known to the unknown.

Kavyānanda and Brahmānanda have this in common—they are both alaukika (unworldly not of this world) in nature. They both contain bliss (ānanda) without the slightest touch of pain. Their only difference is, that in the realization of Kavyānanda the realization of bliss is temporary, lasting only until the passing away of vibhāvas.

Whereas in Brahmānanda it is permanent. We may further illustrate this point by saying

> ಬ್ರಹ್ಮಾಸ್ವಾದೇ (ಮುಕ್ತಿದಶಾಯಾಂ) ಬ್ರಹ್ಮಮಾತ್ರಂ ಪ್ರಕಾಶತೇ |
> ರಸೇ ತು ವಿಭಾವಾದ್ಯಪೀತಿ ಭೇದಾತ್ಸಾದೃಶ್ಯಮ್ ||
>
> "Brahmāsvāde (Muktidaśāyām) Brahmamātram
> prakāśate |
> Rase tu vibhāvādyapīti bhedatsādṛśyam"
> (Com. Kavyaprakāsa P.P. 93).

The realization of Brahman (Brahmānanda) and the realization of aesthetic experience (Kavyānanda) have this difference. In the former, only the attributeless is realized but in the latter in accordance with many images realized through vibhāva, anubhāva and vyabhichāri bhāvas, many temporary delights are experienced. And therefore, aesthetic experience resembles somewhat the delight of the realization of Brahman.

> ಬ್ರಹ್ಮಾಸ್ವಾದ ಸಹೋದರಃ |
> ಬ್ರಹ್ಮಾಸ್ವಾದ ಸದೃಶಃ || (ಸಾಹಿತ್ಯದರ್ಪಣ)
>
> "Brahmāsvāda Sahodaraḥ,
> Brahmāsvāda Sadṛśaḥ". (Sāhityadarpaṇa)

Similarly a close resemblance is suggested between the creative artist or poet and the creator of the universe. Both are artists out to create something fresh, interesting, varied and pulsating with life. As the Kavyaprakāśa puts it:

> " ನಿಯತಿಕೃತ ನಿಯಮರಹಿತಾಂ
> ಹ್ಲಾದೈಕಮಯೀಮನನ್ಯಪರತಂತ್ರಾಂ |
> ನವರಸರುಚಿರಾಂ ನಿರ್ಮಿತಿಮಾದಧತೀ |
> ಭಾರತೀ ಕವೇರ್ಜಯತಿ || "
>
> "Niyatikṛta Niyamarahitām
> Hlādaikamanīmananyaparatantrām |
> 'Navarasaruchirām nirmitimādādhatī
> Bhāratī kaverjayati". ||
> (Kavyaprakāsa—P. 1)

"The creation of the poet has nothing left to chance, as it has unalloyed joy, is not bound by anything ordained and is replete with the entire emotional gamut by the employment of the navarasas". Therefore it is complete in itself like the creation of the Lord.

It is said that the gifts of the poet and those of the aparokṣa jñānin are the same; both are gifted with and cultivate Pratibhā; the latter concentrates only on realizing Brahman. 'Prātibhadvā sarvam' says Patanjali.

Pratibhā or poetic imagination is the real cause of artistic creation. It has been stressed by Indian rhetoricians from very early times. However, ideas about imagination were nebulous at first; and, the credit of fixing its status goes to Bhāmaha. Bhāmaha declares that a Kāvya can be composed only by a man gifted with Pratibhā.[1]

The knowledge of a word, metre, sense, stories, worldly affairs and the arts, all these cause the artistic imagination;[2] nevertheless it is imagination that is its Sine-Qua-Non.

[1]
ಗುರೂಪದೇಶಾದಧ್ಯೇತುಂ ಶಾಸ್ತ್ರಂ ಜಡಧಿಯೋಽಪ್ಯಲಂ |
ಕಾವ್ಯಂ ತು ಜಾಯತೇ ಜಾತು ಕಸ್ಯ ಚಿತ್ಪ್ರತಿಭಾವತಃ ||
[ಕಾವ್ಯಾಲಂಕಾರ 1–5]

"Gurūpadeśādadhyetum śāstram jadadhiyopyalam,
Kāvyam tu jāyate jātu kasyachitpratibhāvataḥ".
(*Kāvyālankāra,* 1-5).

[2]
ಶಬ್ದಶ್ಛಂದೋಽಭಿಧಾನಾರ್ಥಾ ಇತಿಹಾಸಾಶ್ರಯಾಃ ಕಥಾಃ |
ಲೋಕೋ ಯುಕ್ತಿಃ ಕಲಾಶ್ಚೇತಿ ಮಂತವ್ಯಾಃ ಕಾವ್ಯಯೋನಯಃ ||
[ಕಾವ್ಯಾಲಂಕಾರ 9–11]

"Śabdaśchandosbhidhānārtha itihāsāśrayaḥkathaḥ |
Lokoyuktiḥ kalāsceti mantavyāḥ kavyayonayaḥ ||
(*Kāvyālankāra,* 9-11)

356

Daṇḍin, his successor, also spoke of Pratibhā as the cause of a Kāvya.[3]

But he thought learning (ಶ್ರುತಂ) and assiduity (ಅಭಿಯೋಗಃ) *were enough for poetic creation, a view which represents a retrogression,* for many Indian Ālaṅkārikas do not share it. Daṇḍin's reflections on the nature of imagination are interesting. He makes two important points in regard to Pratibhā. Firstly, that it is the cause of "Rich Poetry".[4] (*Kavya Sampat*). Secondly, that this intuitive faculty of intelligence called "Pratibhā" (ಪ್ರತಿಭಾ) flows from earlier latent impression.[5]

Vāmana, the next great Ālankārika, restores to Pratibhā its prestige and argues that Pratibhāna or Pratibhā is the "Germ of poetry".[6]

He emphasises the importance and necessity of pratibhā in poetic creation when he declares that "without Pratibhāna a composition cannot be produced and even if produced it would be ridiculous".[7]

---

[3]
ನೈಸರ್ಗಿಕೀ ಚ ಪ್ರತಿಭಾ ಶ್ರುತಂ ಚ ಬಹುನಿರ್ಮಲಂ |
ಅಮಂದಶ್ಚಾಭಿಯೋಗೋಽಸ್ಯಾಃ ಕಾರಣಂ ಕಾವ್ಯಸಂಪದಃ ||
[ಕಾವ್ಯಾದರ್ಶ 1–103]
"Naisargikī ca pratibhā śrutaṁ ca bahunirmalam |
Amandaschābhiyogosyāḥ Kāraṇam Kāvyasaṁpadaḥ" ||
(*Kāvyādarsa,* I-103).

[4] *Kāvyādarśa,* I-103.

[5]
'ಪೂರ್ವವಾಸನಾಗುಣಾನುಬಂಧಿ ಪ್ರತಿಭಾನಂ ಅದ್ಭುತಮ್'
[ಕಾವ್ಯಾದರ್ಶ 1–104]
"Pūrvavāsanāguṇānubhandhi Pratibhānam Adbhutam".
(*Kāvyādarśa,* 1-104)

[6]
'ಕವಿತ್ವಬೀಜಂ ಪ್ರತಿಭಾನಮ್'
[ಕಾವ್ಯಾಲಂಕಾರ ಸೂತ್ರ 1.3.16]
"Kavitvabījam pratibhānam"
(*Kāvyālankāra Sūtra,* 1. 3. 16).

Rudrata also sees the necessity of imagination in artistic creation; instead of Pratibhā he calls it "Śakti".[8]

His contribution in this respect is in dividing Śakti into "Natural" and "Acquired".[9]

He is partial to the Natural variety and treats the acquired Śakti as next to it.[10]

Mammata continues to call imagination by the name of Śakti. He holds that literary composition has three causes which made it great: (i) Śakti or imagination, (ii) ನಿಪುಣತಾ

---

[7] ಯಸ್ಮಾದ್ವಿನಾ ಕಾವ್ಯಂ ನ ನಿಷ್ಪದ್ಯತೇ |
ನಿಷ್ಪನ್ನಂ ವಾ ಹಾಸ್ಯಾಯತನಂ ಸ್ಯಾತ್ ||
[ಕಾವ್ಯಾಲಂಕಾರ ಸೂತ್ರ 1.3.16]

"Yasmādvinā kāvyam na niṣpadyate,
Niṣpannam vā hāsyāyatanaṁ syāt".
(*Kāvyālankāra Sūtra*, 1. 3. 16).

[8] ತ್ರಿತಯಮಿದಂ ವ್ಯಾಪ್ರಿಯತೇ ಶಕ್ತಿಃ ವ್ಯುತ್ಪತ್ತಿರಭ್ಯಾಸಃ |
[ಕಾವ್ಯಾಲಂಕಾರ 1–14]

"Tritayamidam Vyāpriyate Śaktiḥ Vyutpattirabhyāsaḥ".
(*Kāvyālankāra*, 1-14).

[9] ಪ್ರತಿಭೇತಿ ಅಪರೈರುದಿತಾ ಸಹಜೋತ್ಪಾದ್ಯಾ ಚ ಸಾ ದ್ವಿಧಾ ಭವತಿ
[ರುದ್ರಟ]

"Pratibheti aparairuditā sahajotpādyā ca-sā-dvidhā bhavati".
(*Rudrata*).

[10] ಅನಯೋಸ್ತು ಜ್ಯಾಯಸೀ ಸಹಜಾ ||
[ರುದ್ರಟ]

"Anayostu jyāyasī sahajā".
(*Rudrata*)

worldly experience and (iii)ಅಭ್ಯಾಸ — practice. He sees three causes for a poetic composition and emphasises Pratibhā.[11]

He declares that without (Pratibhā) a composition will not be produced at all; and even if produced, it becomes a prey to riducule.[12]

Of the later Ālankārikas, Vāgbhata talks of imagination in appreciative terms. So does Rājasekhara. The credit of declaring unambiguously that Pratibhā alone counts in the creation of a literary composition goes to Ālankārika Jagannātha.[13]

Ānandavardhana declared that if a poet had Pratibhā there would not be a limit to productions of art at all.[14]

11.
ಶಕ್ತಿರ್ನಿಪುಣತಾ ಲೋಕಶಾಸ್ತ್ರಕಾವ್ಯಾದ್ಯವೇಕ್ಷಣಾತ್ |
ಕಾವ್ಯಜ್ಞಶಿಕ್ಷಯಾಭ್ಯಾಸ ಇತಿ ಹೇತು ಸ್ತದುದ್ಭವೇ ||
[ಕಾವ್ಯಪ್ರಕಾಶ 1–3]

"Saktirnipuṇatā lokaśāstra kāvyādyāvekṣanāt,
Kāvyajñaśikṣayābhyāsa iti hetustadudbhave".
(*Kāvyaprakāśa*, 1-3).

12.
ಯಾಂ ವಿನಾ ಕಾವ್ಯಂ ನ ಪ್ರಸರೇತ್; ಪ್ರಸೃತಂ ವಾ ಉಪಹಸನೀಯಂ ಸ್ಯಾತ್
[ಕಾವ್ಯಪ್ರಕಾಶ P.11]

"Yāmvina kāvyam na prasāret,
Prasṛatam vā upahasanīyam syāt".
(*Kāvyaprakāśa*, p. 11).

13.
ತಸ್ಯ ಚ ಕಾರಣಂ ಕವಿಗತಾ ಕೇವಲಾ ಪ್ರತಿಭಾ ||
[ರಸಗಂಗಾಧರ P.8]

"Tasya ca kāraṇam kavigatā *kevalā pratibhā*".
(*Rasagangādhara*, p. 8).

14.
ನ ಕಾವ್ಯಾರ್ಥವಿರಾಮೋಽಸ್ತಿ ಯದಿ ಸ್ಯಾತ್ ಪ್ರತಿಭಾಗುಣಃ ||
[ಧ್ವನ್ಯಾಲೋಕ 4–6]

"Na kāvyārtha Virāmo-S-sti yadi syāt pratibhāguṇaḥ".
(*Dhvanyaloka*, 4-6).

As for his commentator Abhinavagupta, he talks of pratibhā or "Prakhyā" in the very opening verse of his Lochana.[15]

Kṣemendra thinks that 'Pratibhā" is the ornament of poetry.[16]

How important is the role and concept of Pratibhā can thus be seen. Naturally, ancient Ālankārikas decided to fix its meaning by offering definitions of the term. The most telling of the definitions is that *of Bhatta—Tauta.*[17] (ಭಟ್ಟತೌತ.)

He said: "Pratibhā is intuitive intellect which visualises and creates things ever anew". The other definitions offered seem to be but amplifications of this definition of Bhatta-Tauta. Thus Rudrata says that "it is the flash of ideas and effortless words in a meditative mind".[18]

---

[15]
ಕ್ರಮಾತ್ಪ್ರಖ್ಯೋಪಾಖ್ಯಾಪ್ರಸರಸುಭಗಂ ಭಾಸಯತಿ
[ಧ್ವನ್ಯಾಲೋಕ ಲೋಚನ P.1]
"Kramāt prakhyopākhya prasara subhagam bhāsayati".
(*Dhvanyāloka Lochana*, p. 1).

[16]
'ಪ್ರತಿಭಾಭರಣಂ ಕಾವ್ಯಂ ಉಚಿತಂ ಶೋಭತೇ ಕವೇಃ'
[ಔಚಿತ್ಯವಿಚಾರಚರ್ಚಾ–35]
"Pratibhābharaṇam kāvyam uchitam śobhate kaveḥ".
(*Aucityavicāra Carcā*, 35).

[17]
ಪ್ರಜ್ಞಾ ನವನವೋಲ್ಲೇಖಶಾಲಿನೀ ಪ್ರತಿಭಾ ಮತಾ ‖
[ಔಚಿತ್ಯ ವಿಚಾರ ಚರ್ಚಾ–35]
"Prajñā navanavollekhaśālinī pratibha matā".
(*Aucitya Vicāra Carcā*, 35).

[18]
ಮನಸಿ ಸದಾ ಸುಸಮಾಧಿನಿ ವಿಸ್ಫುರಣಮನೇಕಧಾಽಭಿಧೇಯಸ್ಯ ।
ಅಕ್ಲಿಷ್ಟಾನಿ ಪದಾನಿ ಚ ವಿಭಾಂತಿ ಯಸ್ಯಾಮಸೌ ಶಕ್ತಿಃ ‖
[ಕಾವ್ಯಾಲಂಕಾರ 1–15]
"Manasi sadā susamādhini visphuraṇa manekadhābhidheyasya,
Akliṣṭāni padāni ca vibhanti yasyāmasau saktiḥ."
(*Kāvylankāra*, 1-15).

Abhinavagupta calls it an intuitive vision; a vision by which the poet sees the truth of the world.[19]

In his Abhinavabhāratī, he says that "it is the wonderful faculty of creation".[20]

In another place, he defines it as the ability to form new ideas in regard to the subject of description.[21]

Mahimabhatta talks of it as "the sudden flash of intuitive intellect which sees the truth of things".[22]

---

[19] ಯದುನ್ಮೀಲನಶಕ್ತ್ಯೈವ ವಿಶ್ವಮುನ್ಮೀಲತಿ ಕ್ಷಣಾತ್ ।
ಸ್ವಾತ್ಮಾಯತನವಿಶ್ರಾಂತಾಂ ತಾಂ ವಂದೇ ಪ್ರತಿಭಾಂ ಶಿವಾಮ್ ||
[ಧ್ವನ್ಯಾಲೋಕ ಲೋಚನ P.60]
"Yadunmīlanaśaktyaiva viśvamunmīlati kṣaṇāt,
Svātmāyatana Viśrantām tām vande pratibhām śivām".
(*Dhvanyāloka Lochana*, p. 60).

[20] ಪ್ರತಿಭಾಭಿಧಾನ.......ವಿಚಿತ್ರಾಪೂರ್ವನಿರ್ಮಾಣ ಶಕ್ತಿಶಾಲಿನಃ
[ನಾಟ್ಯಶಾಸ್ತ್ರ ವ್ಯಾಖ್ಯಾನ P.4]
ಪ್ರತಿಭಾ ಅಪೂರ್ವವಸ್ತುನಿರ್ಮಾಣಕ್ಷಮಾ ಪ್ರಜ್ಞಾ ||
[ಲೋಚನ P.29]
"Pratibhābhidhana .... Vicitrāpūrvanirmāṇāśaktisalinaḥ".
(*Nātyaśāstra, Com.*, p. 4).
"Pratibha apurvavastunirmana kṣama prajña".
(*Lochana*, p. 29).

[21] 'ಶಕ್ತಿಃ ಪ್ರತಿಭಾನಂ, ವರ್ಣನೀಯವಸ್ತುವಿಷಯ ನೂತನೋಲ್ಲೇಖ ಶಾಲಿತ್ವಮ್'
[ಲೋಚನ P.137]
"Śaktiḥ pratibhānam Varṃanīyavastuviṣaya nūtanollekhaśālitvam".
(*Lochana*, p. 137).

[22] ಕ್ಷಣಂ ಸ್ವರೂಪಸ್ಪರ್ಶೋತ್ಥಾ ಪ್ರಜ್ಞೈವ ಪ್ರತಿಭಾ ಕವೇಃ ||
[ವ್ಯಕ್ತಿವಿವೇಕ P.391]
"Kṣaṇam svarūpasparsothā prajñaiva Pratibhā kaveḥ".
(*Vyakti Viveka*, p. 391).

Mammata defines it as "the prenatal impulse which is the cause of poetic creation.[23]

Jagannātha thinks of it as "the mastery over words and sense necessary for creating poetry".[24]

Kṣemendra contents himself with quoting Bhatta-Tauta's definition.[25]

It only remains now for us to indicate the relationship between Pratibha and Rasa, and to describe the role of Pratibhā in the delineation of Rasa. It is the sage Bharata who first proclaims that delineation of sentiment (Rasa) is the end and aim of all artistic creation.[26]

23.
ಶಕ್ತಿಃ ಕವಿತ್ವಬೀಜರೂಪಸಂಸ್ಕಾರವಿಶೇಷಃ
[ಕಾವ್ಯಪ್ರಕಾಶ P.11]

"Śaktiḥ kavitvabījarūpa saṁskāraviśeṣaḥ".
(*Kāvyaprakāśa*, p. 11).

24.
ಸಾ ಚ ಕಾವ್ಯಘಟನಾನುಕೂಲಶಬ್ದಾರ್ಥೋಪಸ್ಥಿತಿಃ ।
[ರಸಗಂಗಾಧರ P.8]

"Sā ca kāvyaghatanānukūla śabdārthopasthitiḥ".
(*Rasagangādhara*, p. 8).

25.
'ಯದಾಹ ಭಟ್ಟತೌತಃ–ಪ್ರಜ್ಞಾ ನವನವೋನ್ಮೇಷಶಾಲಿನೀ ಪ್ರತಿಭಾ ಮತಾ'
[ಔಚಿತ್ಯ ವಿಚಾರ ಚರ್ಚಾ–35]

"Yadāha Bhatta tautaḥ - prajñā Navanavonmeṣaśālinī pratibhā matā".
(*Aucitya Vicāra Carcā*—35).

26.
ತತ್ರ ರಸಾನೇವ ತಾವದಾದಾವಭಿವ್ಯಾಖ್ಯಾಸ್ಯಾಮಃ ।
ನ ಹಿ ರಸಾದೃತೇ ಕಶ್ಚಿದರ್ಥಃ ಪ್ರವರ್ತ್ತತ ಇತಿ ॥
[ನಾಟ್ಯಶಾಸ್ತ್ರ P.62]

"Tatra rasāneva tāvadādāvabhivyākhyāsyamaḥ,
Nahi Rasādṛte kascidartha pravartata Iti".
(*Nātyaśāstra*, p. 62).

A similar view is held by Ānandavardhana.[27]

His commentator Abhinavagupta entirely agrees with him in this respect.[28]

Jagannātha Pandita explicitly says that a Kāvya rich in Rasadhvani is the best of literary productions.[29]

Abhinavagupta also talks about the excellences of Rasadhvani. He says that Rasa is suggested by the association of the vibhāvas (cause) Anubhāvas (feeling) and Vyabhicharibhāvas (accessories) which in turn arouse the latent impressions of the reader or the spectator.[30]

27.

ಮುಖ್ಯಾ ವ್ಯಾಪಾರವಿಷಯಾಃ ಸುಕವೀನಾಂ ರಸಾದಯಃ |
ತೇಷಾಂ ನಿಬಂಧನೇ ಭಾವ್ಯಂ ತೈಃ ಸದೈವಾಪ್ರಮಾದಿಭಿಃ ||
[ಲೋಚನ P.164]

"Mukhyā Vyāpāra Viṣayāḥ sukavīnām rasādayaḥ,
Teṣām Nibandhane bhāvyam taiḥ sadaivāpramādibhih".
(*Locana*, p. 164).

28.

'ರಸೇನೈವ ಸರ್ವಂ ಜೀವತಿ ಕಾವ್ಯಂ'
[ಲೋಚನ P.65]

"Rasenaiva sarvam jīvati kāvyam".
(*Locana*, p. 65).

29.

ಏವಂ ಪಂಚಾತ್ಮಕೇ ಧ್ವನೌ ಪರಮರಮಣೀಯತಯಾ ರಸಧ್ವನೇ
ಸ್ತದಾತ್ಮಾ ರಸಸ್ತಾವದಭಿಧೀಯತೇ |
[ರಸಗಂಗಾಧರ P.21]

"Evam pancātmake Dhvanau paramaramaṇīyatayā rasadhvanestādātmā rasastāvadabhidhīyate".
(*Rasagangādhara*, p. 21).

30.

ರಸಧ್ವನಿಸ್ತು ಸ ಏವ ಯೋಽತ್ರಮುಖ್ಯತಯಾ ವಿಭಾವಾನುಭಾವ
ವ್ಯಭಿಚಾರಿಸಂಯೋಜನೋದಿತಸ್ಥಾಯಿಪ್ರತಿಪತ್ತಿಕಸ್ಯ ಪ್ರತಿಪತ್ತುಃ
ಸ್ಥಾಯ್ಯಂಶಚರ್ವಣಾ ಪ್ರಯುಕ್ತ ಏವ ಆಸ್ವಾದಪ್ರಕರ್ಷಃ ||
[ಲೋಚನ P.67]

"Rasadhvanistu sa Eva yotra mukhyatayā vibhāvānubhāvavyabhicāri saṁyojanodita sthayipratipattikasyapratipattuḥ sthāyyaṁsacarvaṇāprayukta eva āsvādaprakarṣaḥ".

(*Locana*, p. 67).

Now it is here that Pratibha steps in. This innate faculty of the poet helps in the proper delineation and association of the vibhāvas, anubhāvas and vyabhicāribhāvas which alone can produce Rasa. It is this aspect of Pratibhā which is contemplated by Abhinavagupta in his opening verse of the Lochana.[31]

Imagination is Rasavyañjaka,—is the 'suggestive cause' of sentiment.[32]

From this we can infer that what makes imagination important is the fact that it forms part of the world of suggestion; and it always plays the role of 'the suggestor' to bring about the free play of Rasa (ರಸ) which is the suggested.

---

[31]
ಅಪೂರ್ವಂ ಯದ್ವಸ್ತು ಪ್ರಥಯತಿ ವಿನಾ ಕಾರಣಕಲಾಂ
ಜಗದ್ಗ್ರಾವಪ್ರಖ್ಯಂ ನಿಜರಸ ಭರಾತ್ಸಾರಯತಿ ಚ
ಕ್ರಮಾತ್ಪ್ರಖ್ಯೋಪಾಖ್ಯಾಪ್ರಸರಸುಭಗಂ ಭಾಸಯತಿ
ತತ್ಸರಸ್ವತ್ಯಾಸ್ತತ್ತ್ವಂ ಕವಿಸಹೃದಯಾಖ್ಯಂ ವಿಜಯತೇ ||
ಸಾರಯತಿ–ಸಾರಂಕರೋತಿ–ವಿಭಾವಾದಿತ್ವಯೋಜನೇನ
ರಸವ್ಯಂಜಕಂ ಕರೋತೀತಿ ಯಾವತ್ ||

[ಬಾಲಪ್ರಿಯಾ P.2]

"Apūrvam yadvastu prathayati vinākāraṇakalām,
Jagadgrāvaprakhyam nijarasa bharātsārayati ca, |
Kramātprakhyopākhyā prasara subhagam bhāsayati,
Tatsarasvatyāstatvam kavisahṛdayākhyam vijayate".
"Sārayati - Saraṁkaroti Vibhāvāditva
Yojanena rasavyañjakam karotīti yāvat".

(*Bālapriyā*, p. 2).

[32]
ಭಾಸಯತಿ ನಿಸರ್ಗೇಣ ಅರಮಣೀಯಮಪಿ ಸರ್ವಂ ವಸ್ತು
ರಸವ್ಯಂಜಕತ್ವಸಂಪಾದನೇನ ರಮಣೀಯಂ ಸತ್ ಪ್ರಕಾಶಯತೀತ್ಯರ್ಥಃ ||

[ಬಾಲಪ್ರಿಯಾ–ಲೋಚನ P.2]

"Bhāsayati - Nisargeṇa aramaṇīyamapi sarvam vastu rasavyāñjakatvasaṁpādanena ramaṇīyam sat prakāśayatītyarthaḥ ||

(*Bālapriyā - Locana*, p. 2).

Rasa or aesthetic delight is brought about by *artistic creation.* Now, for this creation, it is Pratibhā which is solely responsible.[33]

This is illustrated by the imaginative powers of the first poet Vālmīki (Ādikavi). Vālmīki saw the Krauñcha Bird crying piteously. This was his *perceptional experience.* Later, he had the experience transferred to his *imagination.* This in its turn stirred up within him his instinct of pathos; and, in such a moment of intense feeling, he burst out into *spontaneous* verse. Later he used this verse to write the Rāmāyaṇa in which he depicted the sentiment of pathos. All this is intended to be conveyed by Ānandavardhana in his 'Śoka-Śloka'—equation.[34]

Pratibhā is a faculty which exists both in the poet and also in the man of taste. This is indicated by the term Sahṛdaya given to a man of taste. The expression denotes one who has a like heart. Thus Pratibhā being common to

---

[33] ಅತ್ರ ಪ್ರಖ್ಯೋಪಾಖ್ಯಾಪ್ರಸರಸ್ಯ ಅಪೂರ್ವವಸ್ತುನಿರ್ಮಾಣೇ
ಸರಸತ್ವಕರಣೇ ಚ ಹೇತುತ್ವಮಾರ್ಥಿಕಂ ಬೋಧ್ಯಮ್ ||
[ಬಾಲಪ್ರಿಯಾ- ಲೋಚನ P.2]

ತಸ್ಯಚ ಕಾರಣಂ ಕೇವಲಾ ಕವಿಗತಾ ಪ್ರತಿಭಾ ||
[ರಸಗಂಗಾಧರ P.8]

"Atra prakhyopakhyāprasarasya apūrva vastu nirmaṇe sarasatva karaṇe ca hetutvamārthikaṁ bodhyam".
(*Bālapriyā,* p. 2).

"Tasya ca kāraṇam kevalā kavigatā pratibhā".
(*Rasagangādhara,* p. 8).

[34] ಕ್ರೌಂಚದ್ವಂದ್ವವಿಯೋಗೋತ್ಥಃ ಶೋಕಃ ಶ್ಲೋಕತ್ವಮಾಗತಃ ||
[ಧ್ವನ್ಯಾಲೋಕ I.5]

"Kraunca Dvandvaviyogotthah
Sokah slokatvamagatah".
(*Dhvanyaloka,* 1-5)

Kavi and Sahṛdaya, makes it possible for a Sahṛdaya to relish a composition created by the imagination of a poet. Pratibhā, thus, is a bridge between the Kavi and Sahṛdaya.

Again, the delineation of sentiment depends mainly upon three things; Vastu, Alankāra and Rīti. Imagination helps a poet in the creation of subject matter. Thus the Mālatī-Mādhava is a pure creation of the imaginative mind of Bhavabhūti. As for Alankāra, Ānandavardhana shows that a poet of imagination need not struggle for suitable figures of speech at all, but that they come to him in a flood, in his imaginative mood.[35]

It has already been pointed out that Jagannātha defines Prathibhā as the ability to use word and sense to make up a composition. Now it is clear from Ānandavardhana that a Mahākavi uses words which suggest; and hence the production of a composition of great delectation.[36]

In this connection we must also take into consideration the concepts of Lokadharmī and Nātyadharmī developed by the sage Bharatha.[37]

---

[35] "ಅಲಂಕಾರಾಂತರಾಣಿ ಹಿ ನಿರೂಪ್ಯಮಾಣದುರ್ಘಟನಾನ್ಯಪಿ
ರಸಸಮಾಹಿತಚೇತಸಃ ಪ್ರತಿಭಾನವತಃ ಕವೇರಹಂಪೂರ್ವಿ
ಕಯಾ ಪರಾಪತಂತಿ"

[ಧ್ವನ್ಯಾಲೋಕ P.86–87]

"Alankārāntaraṇi hi nirūpyamāṇa durghatanānyapi rasa-samāhita cetasaḥ pratibhānavataḥ kaverahaṁpūrvikayā parāpatanti".

(*Dhvanyāloka*, p. 86-87).

[36] ಸರಸ್ವತೀ ಸ್ವಾದುತದರ್ಥವಸ್ತುನಿಃಷ್ಯಂದಮಾನಾ ಮಹತಾಂ ಕವೀನಾಂ
ಅಲೋಕಸಾಮಾನ್ಯಮಭಿವ್ಯನಕ್ತಿ ಪ್ರತಿಸ್ಫುರಂತಂ ಪ್ರತಿಭಾವಿಶೇಷಂ

[ಧ್ವನ್ಯಾಲೋಕ 1-6]

"Sarasvatīsvādu tadarthavastu
Niḥṣyandamānā mahatām kavīnam,
Alokasāmānyamabhivyanakti,
Pratisphurantam Pratibhāviśeṣam".

(*Dhvanyāloka*, 1-6).

The gist of it all comes to this, that the function of a poet is not to represent merely things as they are in the world. This would become Lokadharmī or realism. But when a poet by means of his *imaginative* power or Pratibhā creates a new world, then he makes his writings interesting. This would be turning the world of realism to that of idealism; and this transformation is done by poetic imagination. Such transformation is the exclusive privilege of the poet.[38]

Yet another case may be made out to show the close relationship which exists between Pratibhā and Rasa. It was Kṣemendra who argued in his Aucitya-vicāra-charcā that imagination shines only when it is touched by propriety.[39]

But Ānandavardhana shows, that when a poet displays great imagination, then, even if he does not observe propriety, the composition shines at its best.[40]

37.
ನಾಟ್ಯಶಾಸ್ತ್ರ Ch. XIV, 62-76.
Nātyaśāstra, Ch. XIV, 62-76.

38.
ಅಪಾರೇ ಕಾವ್ಯಸಂಸಾರೇ ಕವಿರೇಕಃ ಪ್ರಜಾಪತಿಃ |
ಯಥಾಸ್ಮೈ ರೋಚತೇ ವಿಶ್ವಂ ತಥೇದಂ ಪರಿವರ್ತತೇ ||
[ಧ್ವನ್ಯಾಲೋಕ P.222]
"Apāre kāvyasamsāre kavirekaḥprajāpatiḥ,
Yathāsmai rocate viśvam tathedam parivartate.
(*Dhvanyāloka*, p. 222).

39.
ಔಚಿತ್ಯವಿಚಾರ ಚರ್ಚಾ [ಕಾರಿಕಾ – 35]
Aucityavicāra Carcā - Kārikā, 35.

40.
ಅವ್ಯುತ್ಪತ್ತಿಕೃತೋ ದೋಷಃ ಶಕ್ತ್ಯಾ ಸಂವ್ರಿಯತೇ ಕವೇಃ |
ಯಸ್ತ್ವಶಕ್ತಿಕೃತಸ್ತಸ್ಯ ಸ ಝಟಿತ್ಯವಭಾಸತೇ ||
[ಧ್ವನ್ಯಾಲೋಕ P.137]
"Avyutpatti kṛto doṣaḥ Śaktyā Samvriyate kaveh,
Yastvaśakti krtastasya sa jhatityavabhāsate".
(*Dhvanyāloka*, p. 137).

He cites here the instance of the Kumārasaṁbhava of Kālidāsa. The poet depicts here the the Saṁbhoga Śṛngāra, the love passages of a God and Goddess, — a highly improper thing to do. But the rich imagination displayed by Kālidāsa in the Kumārasaṁbhava has made the text, otherwise objectionable, one of relish.

Lastly, it is argued by the Ālankārikas that imagination always creates the beautiful. And, Rasa falls under the category of the beautiful.[41]

Rudrata says that by Śakti, Vyutpatti and Abhyāsa, a poet can avoid the ugly and depict the beautiful.[42]

Pratibhā as responsible for creating the beautiful composition is also referred to by Abhinavagupta in his Lochana.[43]

---

[41]
ಕ್ರಮಾತ್ ಪ್ರಖ್ಯೋಪಾಖ್ಯಾಪ್ರಸರಸುಭಗಂ ಭಾಸಯತಿ ||
[ಲೋಚನ P.1]
"Kramāt prakhyopākhyāprasara*subhagam* bhāsayati".
(*Locana*, p. 1).

[42]
ತಸ್ಯಾಸಾರನಿರಸಾತ್ ಸಾರಗ್ರಹಣಾಚ್ಚ ಚಾರುಣಃ ಕರಣೇ |
ತ್ರಿತಯಮಿದಂ ವ್ಯಾಪ್ರಿಯತೇ ಶಕ್ತಿರ್ವ್ಯುತ್ಪತ್ತಿರಭ್ಯಾಸಃ ||
[ಕಾವ್ಯಾಲಂಕಾರ 1–14]
"Tasyāsāranirasāt saragrahaṇācca caruṇaḥ karaṇe,
Tritayamidam Vyāpriyate Śaktirvyutpattirabhyāsaḥ".
(*Kāvyālankāra*, 1-14).

[43]
ಪ್ರತಿಭಾ ಅಪೂರ್ವವಸ್ತುನಿರ್ಮಾಣಕ್ಷಮಾ ಪ್ರಜ್ಞಾ
ತಸ್ಯಾ ವಿಶೇಷೋ ರಸಾವೇಶವೈಶದ್ಯಸೌಂದರ್ಯಕಾವ್ಯನಿರ್ಮಾಣಕ್ಷಮತ್ವಂ
[ಲೋಚನ P. 29]
"Pratibhā apūrvavastu nirmāṇa
kṣamā prajñā tasyā viśeṣo,
Rasāveśa - vaiśadya - saundarya
kāvyanirmāṇa Kṣamatvam".
(*Locana*, p. 29).

In conclusion, we may state that Pratibhā is the most important cause for poetic composition; which in its turn produces aesthetic delight. We may also state finally that the relationship which exists between Pratibhā and Rasa is that of cause and effect—'Kārya-kāraṇa Bhāva'.

The treatment of Rasa culminates in the sentiment that Śṛngāra is the best of all Rasas. 'ಶೃಂಗಂ ರಾತೀತಿ ಶೃಂಗಾರಃ' that which reaches the pinnacle of aesthetic experience. In the Purāṇas like the Bhāgavata or in the Dravida prabhanda the 'Nāyikā Nāyaka Bhāva' is based on 'Śṛngāra'. This is so developed as to be applicable to God and the devoted. For many bhāvas are of the feminine approach and feeling.

'ಸ್ತ್ರೀಪ್ರಾಯಮಿತರತ್ಸರ್ವಂ' 'ಪಶುಪತಿ' ಮತ್ತು 'ಶರಣ' ಮತ್ತು 'ಐಕ್ಯ'

Bhāvas look upon God as the husband and the devotee as the wife. The ಐಕ್ಯ and ಅವಿನಾಭಾವ gives the essence of that self-surrender and devotion and love that exists between the man and woman as husband and wife and as the lover and his beloved. According to Rūpa Goswami bhakti itself is a bhāva greater even than that of Śṛngāra. Kriṣṇa is called by his devotee as 'Ujjvala Nīlamaṇi' (the blazing blue sapphire). The mere thought of Kriṣṇa's blue body brings forth Kṛṣṇa Rati. It is a sthāyibhāva, whereas the devotee bhakta of Kṛṣṇa is a Sahṛdaya. Here let us note that God is Ālambana vibhāva and his devotees—vibhutis uddīpana vibhāvas. Ānanda baṣpas (tears of joy) are the anubhāva. Bhakti rasa fills the mind with such devotion and joy that even Śṛngāra cannot match it.

Art can only fulfil itself when it represents God for the godly; otherwise it fails to justify itself. Good men should heed the poetic injunction given in Vikramorvaśīya;

ಸದ್ವಸ್ತುಪುರುಷಬಹುಮಾನಾತ್
'Sadvastu puruṣa bahumanāt;

they should not merely admire metre and rhyme but also honour saintly souls and follow their example. Works of art bereft of morality or duty should be despised or discarded—

ಕಾವ್ಯಾಲಾಪಾಂಶ್ಚ ವರ್ಜಯೇತ್

'Kāvyālāpaṁscha varjayet'.

The establishment of Dhvani (suggestion) leads to the conclusion that all real ạrt is an oblique reference to god as the repository of beauty and his activities.

Kālidāsa's famous Sloka opening the Raghuvaṁśa gives in a nutshell the close connection between word and sound.

ವಾಗರ್ಥಾವಿವ ಸಂಪೃಕ್ತೌ ವಾಗರ್ಥಪ್ರತಿಪತ್ತಯೇ ।
ಜಗತಃ ಪಿತರೌ ವಂದೇ ಪಾರ್ವತೀಪರಮೇಶ್ವರೌ ॥

[ರಘುವಂಶ I–1]

"Vagarthāviva Saṁpṛktau
vāgartha pratipattaye,
jagataḥ pitarau vande
pārvatī parameswarau".

(Raghuvaṁśa—I-1)

The relationship between sound and sense is a holy one and is like that which exists between Pārvatī and Parameswara.

The Sanskrit language consists of 51 bījākṣaras (seed letters). Bīja means seed. And the infinitesimal seed is capable of producing a tree. Thus the bīja by itself properly intoned or by a combination with other bījas is capable of giving results undreamt of before. According to Hindu occult science dhvani or nāda produced by the letters is an outer manifestation of the Paramātman (Supreme Being). By a judicious use or by proper understanding of the results produced by these bījas a glimpse of the all-highest truth is possible. It is because truth and beauty are intertwined and intermixed, so are vāk and artha. The understanding of the one leads to the other. Hence the importance attached to dhvani—suggestive utterance (of words) and its role in art.

God is the objective of all Indian Art. Take the example of iconography. All those who are devout or are interested in art know that in all the temples of India the vast majority of images relate to the depiction of facets of the Godhead and God's deeds, His līlās. It is the sole aim of Indian sculpture. In painting it is the same. Ravi Varma, the celebrated painter, felt that painting was best when it depicted God and His deeds. In the field of Indian music Saint Tyāgarāja, Dīkshitar and Purandaradāsaru—all sang of God and His glories and His glorious deeds. Architecturally speaking the best of our temples reflect the glory of God, and dance and drama are again chiefly to please the gods. So too the best of literary classics deal with Dharma. The celebrated drama, Prabhodha Candrodaya deals with the Vedānta doctrines.

The whole principle of Indian Aesthetics can be summed up in one sentence. The worship of beauty is primarily of interest as a worship of God, because beauty is nothing but God. Only secondarily is beauty an attribute of the things of the world. As the Gīta says! (Bhagavad Gīta X-41):

ಯದ್ಯದ್ವಿಭೂತಿಮತ್ಸತ್ತ್ವಂ ಶ್ರೀಮದೂರ್ಜಿತಮೇವ ವಾ |
ತತ್ತದೇವಾವಗಚ್ಛ ತ್ವಂ ಮಮ ತೇಜೋಽಂಶಸಂಭವಮ್ ||

"Yadyadvibhūtimatsatvam Śrīmadūrjitameva vā,
Tattadevāvagaccha tvam mama Tejomśa sambhavam".

"Whatever is vast, good, auspicious, mighty
Understand thou that it exists as a spark of my splendour".

Bhawan's Sankaracharya Sanskrit Mahavidyalaya ★ Bharatiya Vidya

To realize all that is beautiful, all that is wonderful, all that is holy, all that constitutes the vital life as part of God, is to be beautiful, truthful and joyous as Brahman (Satyam, jñānam, anantam, ānandam Brahma). May salutations be to that Brahman :—

ದಿಕ್ಕಾಲಾದ್ಯನವಚ್ಛಿನ್ನಾನಂತಚಿನ್ಮಾತ್ರಮೂರ್ತಯೇ ।
ಸ್ವಾನುಭೂತ್ಯೇಕಮಾನಾಯ ನಮಃ ಶಾನ್ತಾಯ ತೇಜಸೇ ॥

[ಭರ್ತೃಹರಿ]

"Dikkālādyanavacchinnānantachinmātra mūrtaye,
Svānubhūtyekamānāya namaḥ śāntāya Tejase"

—Bhartṛhari.

Bhawan's Sri Sankeracharya Sanskrit
756
Bharatiya Vidya Bhawan

DATE DUE

Class No.__________ Book No.__________

Accession No.__________

This book should be returned to the Library on the date last stamped. A fine of 0.6 nP. will be charged for each day the book is kept over time.

भारतीय विद्या भवन पुस्तकालय
प्राप्त
निर्देश 493
संख्या
दिल्ली केन्द्र

489

Sri Sankaracharya Sanskrit Mahavidyalaya ★ BVB
356